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BREVE BIOGRAFÍA: Ruth Baumeister es arquitecta, investigadora y escritora. Tras sus estudios de arquitectura en las Universidades de Munich y New York, trabajaría en el *atelier* de Daniel Libeskind en Berlin. Tras varios años de práctica del ejercicio profesional, se doctoró en Teoría e Historia de la Arquitectura en el ETH de Zúrich. Actualmente imparte docencia en el Piet Zwart Institute, en la Willem de Kooning Academy y en el Technical University of Delft, junto a la Bauhaus University en Weimar. Sus intereses científicos se centran en la historia y la teoría arquitectónica de los movimientos artísticos que siguieron la II Guerra Mundial. En colaboración con la Universidad de Cagliari dirige la plataforma de investigación internacional "Creative City". Entre sus recientes publicaciones se encuentran las dos monografías sobre la obra de Asger Jorn publicadas en OIO Publishers: *Asger Jorn's Writings on Art And Architecture, 1938-1958*; *L'Architecture Sauvage - Asger Jorn's Critique and Concept of Architecture*.

TÍTULO: Asger Jorn y la arquitectura de riesgo.

TITLE: Asger Jorn and Risky Architecture.

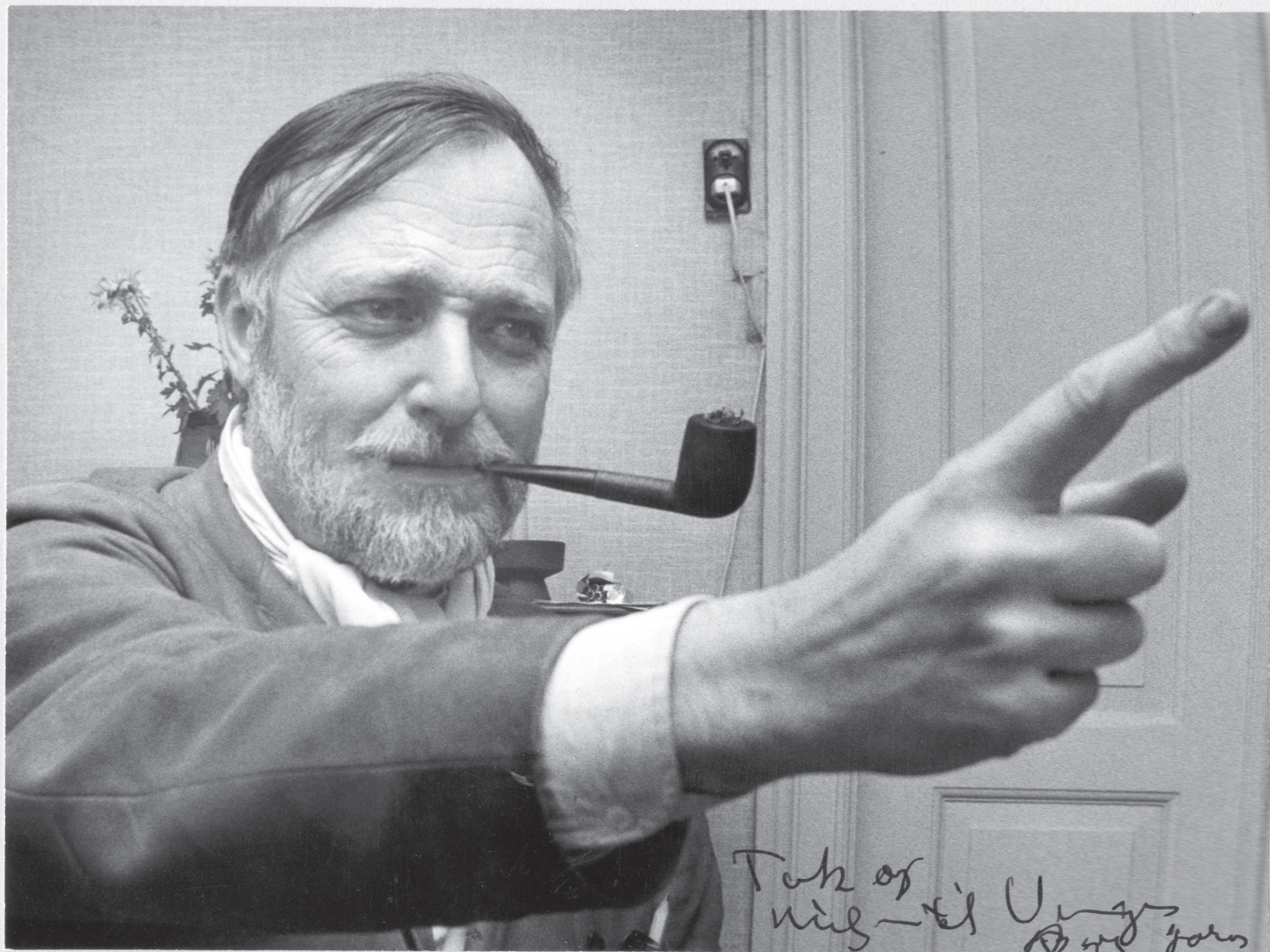
RESUMEN: El riesgo en la obra de Asger Jorn se manifiesta tanto a nivel disciplinar, desde sus correspondencias entre arquitectura pintura y escultura —el mural de Aarhus y su museo en Silkeborg— como en el personal, al erigirse como la base de una lucha contra el poder burgués o el intento de reescribir la totalidad de la historia escandinava en el proyecto SICV.

ABSTRACT: The risk in the work of Asger Jorn is manifested both at the discipline, from the correlation between architecture and sculpture-painting —with the mural of Aarhus and the project of Silkeborg Museum— and personally, to stand as the basis of a struggle against power bourgeois or attempting to rewrite the entire Scandinavian history in the CVIS project.

PALABRAS CLAVE: Asger Jorn, Internacional Situacionista, grupo Cobra, Bauhaus Imaginiste, Aarhus, Museum Jorn en Silkeborg, pintura mural, límites, COOP Himmelblau, Jørn Utzon, cuevas de Tatung.

KEYWORDS: Asger Jorn, International Situationist, Cobra group, Bauhaus Imaginiste, Aarhus, Museum Jorn in Silkeborg, wall-painting, borders, COOP Himmelblau, Jørn Utzon, Tatung caves.

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ASGER JORN AND RISKY ARCHITECTURE

Ruth Baumeister

To write an article about Asger Jorn and Risky Architecture immediately asks for clarification in terms of two issues. What has the Danish artist, who is internationally known mainly for his art works within the groups Cobra and the International Situationists, to do with architecture? Second, is there anything like risky architecture per se? "Risk" derives from the Greek where it signifies "danger/cliff" and it is commonly used to describe a daring event with a potentially negative result. What could this mean in relation to architecture then? I can think of three possibilities in this respect: an architecture, which puts itself on risk by being structurally unstable, about to collapse. Second, an architecture which is structurally stable and yet intentionally built to expose the user to risk. More precisely: it is an architecture, which plays with the user's perception so that he or she feels to be in a risky situation? (Fig. 02/03/04). Third, the risk could also apply to the process of creation in more general terms, in such a way that it is an experimental approach with a rather insecure, daring enterprise.

Asger Jorn, was born in the little Danish village Vejrun in 1914 and died in Aarhus at the age of only 59 years in 1973. He is primarily known as a painter, even though he developed a strong interest in architecture and urbanism at a very early stage of his career, after a stay in Paris, where he studied with the cubist painter Fernand Léger and cooperated with Le Corbusier on the *Pavillon des Temps Nouveaux* at the 1937 world exhibition. Jorn grew up in Jutland, the part of Denmark which physically connects to Germany, in the small, provincial town called Silkeborg. He was originally educated as a teacher, before he decided to entirely dedicate himself to the arts after this first and very formative stay in the French Metropolis during the late 30s. Subsequently, he either founded or cooperated with groups like Høst, Helhesten, Cobra and the International Situationist. Especially the works he did within the SI – his painterly modifications, his cooperation with the group's theorist Guy Debord and the author of the utopian project of *New Babylon* Constant Nieuwenhuys – have recently received increasing public attention not only in art circles, but also among architects and urbanists.

The interest in architecture and the city of many of this generation European artists goes back to their left-winged political conviction. Jorn's master, Fernand Léger, himself originally educated in architecture, called for cooperation between architects and artists within CIAM circles, during the time Jorn studied with him. Furthermore, Léger vividly propagated wall painting as a means to marry these two, seemingly incompatible disciplines on the one hand. On the other hand, given his sympathy with the communists, he advocated for art and artists to leave the bourgeois temples of the museums and academies and enter the everyday life. For Léger, it was in buildings and in the city where everyday life took place and this is why he defined both as the field of action for artists. When Jorn collaborated with Le Corbusier on the *Pavilion des Temps Nouveaux* he learned about the propagandistic character and the expressive potential of architecture. Without any doubt, these experiences had a strong influence on the convicted young Marxist artist. His homeland Denmark was at that time disconnected from the avant-garde developments in art and architecture, and was therefore provincial and hostile, he felt. Upon his arrival in

01. ASGER JORN. MUSEUM JORN, SILKEBORG, PHOTOGRAPHER: BØRGE VENGE

1.

For Jorn's writings, see: Ruth Baumeister, (Ed.): *Fraternité avant tout. Asger Jorn's writings on art and architecture*, OIO Publishers, 2011. This is an anthology of Jorn's writings on the relationship of art and architecture between 1937 and 1957, translated by Paul Larkin into English for the first time.

2.

He published various articles against the reductionism of functionalist architecture and initiated a debate with architects, which was subsequently called after the title of one of his articles "Apollo Dionysos debate". The Swedish architecture *Byggmästaren* devoted an entire issue to this debate in 1947

3.

COBRA, 1948-1951, was an international group of experimental, socially and politically engaged, left-winged artists, e.g. Constant Nieuwenhuys, Christian Dotremont, Carel Appel, Pierre Alechinsky. The group's name represents the founding members' cities Co(penhagen), Br(ussels) and A(msterdam).

4.

Asger Jorn: *Held og Hasard. Dolkog Guitar*, first published in a small edition, privately printed, Silkeborg, 1952. The title is translated into English either as "Luck or Chance" or "Risk or Chance".

5.

Friedrich Nietzsche: *The Daybreak: Reflections on Moral Prejudices*, (Morgenröte. Gedanken über die moralischen Vorurteile), Verlag von Ernst Schmeitzner, Chemnitz, 1891.

Paris, the Popular Front for the first time in French history went into power, and he could therefore witness art and left winged politics joining forces for the first time in his life. Ever since, he developed a strong interest in architecture and urbanism and for more than 20 years theorized about it and also tried to practically cooperate with architects¹. Immediately after the war, he extended his endeavours in Scandinavia with a debate² he initiated among architects in Sweden and later on an international, European level with the group Cobra³, Bauhaus Imaginiste and the International Situationists. For example Cobra metaphorically stands for the "danger" which its members wanted to be for the established order of politics and art. The goal of the group was nothing less than revolutionizing the existing socio-political system. Architecture and the city were in the centre of their activities because for them it represented the place where potential conflicts within the society were taking place. The archive of Museum Jorn, Silkeborg holds a concept draft for a series of booklets of architecture by Jorn, representing architects like Aldo van Eyck, Antonio Gaudi, and Jorn's desperate efforts for a fruitful cooperation between architects and artists on a practical level never materialized as he conceived it though.

What is the relevance of risk for Jorn, both as a person and as an artist? A quick glance at his biography reveals that he was and even put himself at risk several times during his life. His decision to give up his bourgeois profession as a teacher and become a free artist in his early 20's for example, inevitably disconnected him from the highly moral, religious context he grew up in, where artists were considered to be a strange, hostile species. He was on his own, because choosing to become an artist simply meant for him cutting his roots and family ties, with all the inconveniences and risks connected to it, as he retrospectively recalled. Another great risk he took was when he fell in love with the wife of his best artist friend and colleague Constant Nieuwenhuys. Jorn left his first wife and their three children in order to make a new life with Matie and her kids at a point where he had neither success, money nor any prospect as an artist. As a consequence of this, he was not allowed to see his own children anymore and his relationship to his fellow artist Constant, was deeply disrupted, which eventually contributed to the disbanding of the Cobra in 1951. Around the same time, Jorn's life was highly on risk because he was infected with a tuberculosis, which he fought against in a sanatorium for almost 2 years.

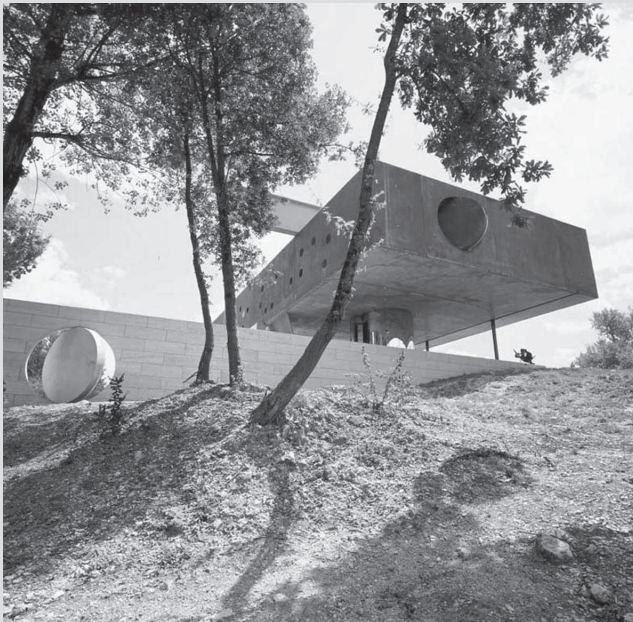
As an artist the occasions he sought the struggle and the inherent risk of winning or losing are numerous. His first major book, *Risk and Chance. Dagger and Guitar*⁴, an entire revision of aesthetic theory from the perspective of an artist as Jorn himself described it, is an exemplary case in this respect. Learning meant fighting and this also included to make mistakes, so Jorn. In this book he reveals that it is in the experiment and in the challenge, where he finds the potential to make a difference and here with he reveals Nietzsche as one of his major role models.

*"He who lives as children live — who does not struggle for his bread and does not believe that his actions possess any ultimate significance — remains child like"*⁵.

Nietzsche claims that struggle, and inherent in it is the risk to win or lose, is indispensable for any progress of humanity. A glance at Jorn's work and life reveals many occasions where he risked to fail, risked his reputation, his health, etc. Another rather daring adventure for example was the SICV⁶. His objective within this group of scholars from various academic disciplines was to research and subsequently rewrite the entire history of Scandinavian Culture in the age of migrations and Vikings. This ambitious enterprise got out of hands and almost ruined him finan-



02. DACHSTEIN SKYWALK, EXHIBITION CATALOGUE: ALPEN.
SEHNSUCHTSORT&BÜHNE, RESIDENZGALERIE SALZBURG, 2011.



03. MAISON À BORDEAUX, OMA, 1998. OMA/ HANS WERLEMANN.



04. INTERIEUR MAISON À BORDEAUX, OMA, 1998. OMA/ HANS WERLEMANN.

6.

Scandinavian Institute for Comparative Vandalism, founded in 1961 by Asger Jorn, the archaeologist Peter Glob, Werner Jacobsen from the National Museum of Denmark and Holger Arbman from University of Lund, Sweden.

cially so that he was finally forced to be giving up on it. Retrospectively, it becomes clear that in a way risk was precisely what he was always striving for, because moving along safe tracks in his opinion signified a standstill, the end of his existence as an artist.

Regarding the idea of a *risky architecture* in relation to Jorn's work, there are two projects which I would like to discuss here. First his work at the Staatsgymnasium in Aarhus and second the design for the museum of his own art collection in Silkeborg. It is important to realise that Jorn initially fought for a condition where by the artist is involved in the design and process of building from the very beginning and not in the end when it comes to finally "only decorate" the architects work. At the time he was claiming this, it was an obvious critique of modern, functionalist architecture. Modern architecture—with the elimination of the ornament, colours, decorations and the commitment to the white wall — banned the artist from the building process. At the same time, it glorified function, reason and technology. Both, making architecture without art and the preference of ratio over emotion, Jorn decided to fight.

AARHUS

For the Staatsgymnasium Aarhus Jorn formed, coloured, burned and assembled in only a few months over a 1000 single different pieces into a 90 sqm ceramic relief, the world's biggest ceramic mural at that time (Fig. 05). The architects, Arne Gravers Nielsen and Johan Richter, received the commission to build this school, which is today known as one of the masterpieces of Danish post-war functionalist architecture, after winning the competition in 1953 (Fig. 06). The condition was that 2% of the building sum has to be spent for art. Jorn's excitement when asked to contribute to this project is expressed in a letter to the client:

7.

Letter to Viggo Nielssen, 25.08. 1954, Archive Museum Jorn Silkeborg.

"[...] I would like to say that it is, as far as I am concerned, a great occasion! I am considering a huge ceramic piece, because here in Italy, I am working under the best conditions in this respect. Of course I will totally devote myself for this project and will try to cooperate with the architects during the process of design development as much as I can."

In fact this project meant a lot to Jorn and because he thought he was finally able to perform the cooperation between architect and artist he had hoped for such a long time.

Because of financial difficulties, the project keeps on delaying, but throughout the process of development Jorn comes up with several different concepts. In the beginning, he suggests two variations. In the first one, the core of his work would be a large wall piece which in the beginning, he imagined this to be the connecting element of various different built components. In the second one, he wanted to "break open" the architectural configuration with sculptural elements on the corners, so that it results in a polycentric composition. Later, he suggests working with coloured cement on the building exterior and having a big ceramic relief and a tapestry in the interior. In addition to this, he was also planning to transform traditional reverse glass painting into a modern technique and employ this in the new school building. His final proposal included five individual elements: a labyrinth in the garden, façade elements of coloured cement, a tapestry spanning across the main wall in the class-room, four groups of ceramic elements and a reverse glass painting for the interior. Unfortunately, there are no sketches or drawings in order to illustrate his ideas.

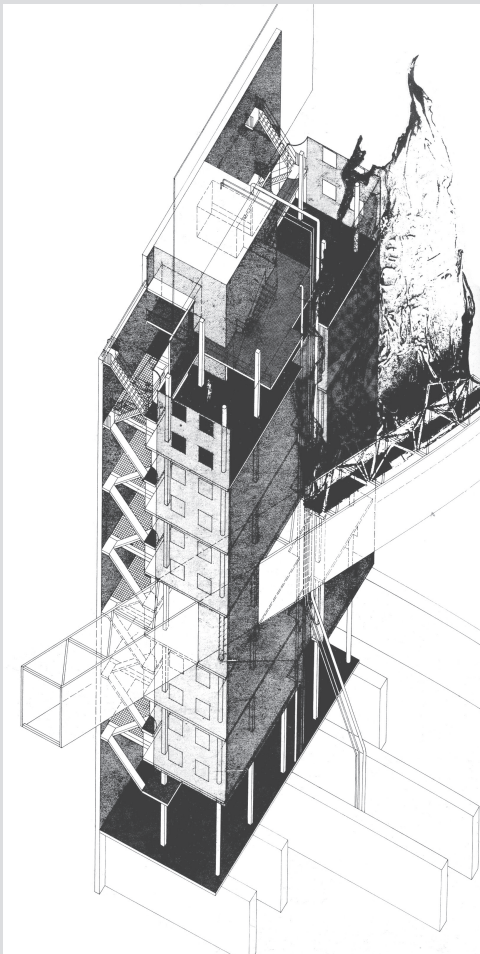
Nevertheless, as we can see from written records, he was very specific in describing what and in order to better explain what his intention was, I would briefly like to illustrate this with the project: "Hot Flat (1978-)" by the Austrian group COOP



05. ASGER JORN IN FRONT OF CERAMIC MURAL AARHUS, 1959. ARCHIVE MUSEUM JORN SILKEBORG, PHOTOGRAPHER BØRGE VENGE.



06. STAATSGYMNASIUM AARHUS, EXTERIOR, 1959. ARCHIVE MUSEUM JORN SILKEBORG, PHOTOGRAPHER BØRGE VENGE.



07. HOT FLAT, COOP HIMMELBLAU, 1978. COOP HIMMELBLAU. ARCHITEKTUR IST JETZT, VERLAG Gerd Hatje, Ostfildern, 1983.



08. MONTAGE, HOT FLAT, COOP HIMMELBLAU, 1978. COOP HIMMELBLAU. ARCHITEKTUR IST JETZT, VERLAG Gerd Hatje, Ostfildern, 1983.

Himmelblau. On first glance, it might appear strange and far-fetched, but there are actually many parallels in both, the projects and the author's intention. At the same time, I consider COOP Himmelblau to be a movement, which deliberately did not hesitate to engage into risky situations, because by doing this, they wanted to fight the suppression of emotion and senses, by the ruling systems of modern society, no matter whether they were left or right. No doubt, this is about pushing the borders: in society, in architecture, in art, etc. The goal of all this was not to make another, aesthetically pleasing building, but to revolutionize and destruct the ruling systems and architecture is used as a weapon in this fight for a different, and hopefully better world. It was not a single action, they pursued, but the reform of the entire society. This idea is very much in line with Jorn. The architects call themselves a "cooperative", which indicates an organization owned by a group of individuals for their mutual benefit. Thus, it is not one single, celebrated architect or artist who is represented here, but it is a group of people cooperating for each others' benefit, which is very much in the spirit of what Jorn had conceived with his Cobra group, the Bauhaus Imaginiste and to some extent as the International Situationist: The synthesis of art and life. "Hot Flat (1978-)", a city apartment building with 5-10 units, was geared by two guiding lines: create as large of a space for as little money as possible and to draw special attention to the relationship of the private (living space) and the public sphere (city). In principle, the architects intended to provide nothing but a raw structure, provided with (media) communication devices, which should have been filled in by the users. An enormous beam is running through the whole complex, which at night distributes gas and spits flames into the sky (Fig. 07/08).

8.

"COOP HIMMELBLAU.
Architektur ist jetzt",
Gerd Hatje, 1983; p. 6.

In the introduction of the book COOP HIMMELBLAU. *Architektur ist jetzt* Frank Werner claims the influence of Herbert Marcuse's statement on COOP Himmelblau's work according to which art and architecture would only survive "where they retain their substance by relinquishing their traditional form and thereby rejecting appeasement; where they become surrealistic and atonal"⁸ and this is where we should get back to Jorn's project for Aarhus, which unfortunately developed different than what he had hoped for. When Jorn gets to meet the architects for the first time in 1955, it becomes very clear that their concept of a functionalist, rationalist, sober building and formal language in no way corresponds with the artist's expressionist, deconstructivist ideas. Just as COOP Himmelblau, by introducing the burning bar into the otherwise sober architecture, Jorn with his art work wants to provoke, move and raise emotions. This was at the time very much against the principles and idea of an elegant, sober modernism, as promoted by Arne Jacobsen, one of the heroes of Danish functionalism, for example.

9.

Bauhaus Imaginiste in
1957 fuses with the French
group International
Lettristes and becomes the
International Situationists.

It should be pointed out also that at this moment of his life Jorn was close to a financial catastrophe. By now, he had moved to Albisola, Italy with his family but did not get the support from Denmark he was hoping for. He could not sell any of his artwork and was desperate to get a commission of this scale. Trying to re-vitalize the Cobra, which came to a halt after he broke with Constant and was hospitalized because of this life threatening tuberculosis, he founded *Bauhaus Imaginiste*⁹. As a response to his request for allies for his new movement, he receives a letter from Guy Debord and Michelle Bernstein saying:

10.

Guy Debord, quoted after
Troels Andersen: "Asger
Jorn 1914-1973", Verlag
der Buchhandlung Walther
König, 2001, p. 29,
(translation of this and all
the subsequent quotes into
English by the author).

*"We are happy to learn about your activities within a battle, which is also ours. The necessity to make use of the enormous forces inherent in Architecture for our own goals is one of the fundamental objectives of our movements. Beyond any artistic ambition, we want to establish a new way of life. In this, architecture (Bauhaus) is obviously one of the means to use. We see ourselves unified in the concept that life in general misses any kind of sense, but that it is possible at the same time, to construct meaningful games. In the end, it will show that we were right, in architecture, and also in other fields"*¹⁰.

The Aarhus project could have become an exemplary case for the cooperation of an artist and the architects on an international scale, it had the potential to show new perspectives for modern architecture, but only one year after he had received the commission, Jorn had to reveal his disappointment about this lost chance in a letter to Viggo Nielsen, his client and supporter:

*"The school in Aarhus is pure determinism, and I do not see the slightest possibility to only change a single millimetre. [...] The Aarhus project is like a tin can, hermetically sealed. [...] it is characteristic for this very style, that the architect himself is the one and only, capable to decide on the proportioning of the decoration. As a consequence of this, the artist is not free and has to bend to the architect's structure, and it is precisely because of this reason, why I am against this style."*¹¹

11.

Letter to Viggo Nielsen, Sept. 1956, Archive Museum Jorn Silkeborg.

But he did not give up on it and finally realized two large works, a 14 meter long woollen tapestry and an almost 30 meter long ceramic mural, which are today regarded to be one of the major pieces of Jorn's oeuvre. With both pieces he was certainly pushing the limits of the medium and thus also put himself to risk in many respects. I would like to focus here on the expressive, evocative mural and its relationship to the moderate, functionalist architecture of the school building. The art piece, other than the building's architecture works to trigger a sensual experience. As a technique, Jorn uses ceramics, an earth-bound, fire burnt material which directly hints at the primordial human condition. That was rather unusual at a time, when industrial production took over everyday life and can therefore be understood precisely as a critical statement against the rising consumer society. At the same time though, Jorn distances himself from the conventional tradition in this genre. Instead of applying a repetitive decorative pattern, or simply transferring a painterly concept to the wall, as we know it from works of Matisse, Picasso or Miró during this time, Jorn makes fully exploits the material's expressive potentials and creates a lively, tactile piece of art. Over a surface of ca. 90 sqm Jorn creates a maritime cosmos of creepers, floating creatures and ghostlike figures. Because of its enormous size, the mural is produced in a prefabricated manner, which, at the early 50's is an innovative building technique that Jorn is applying to art.

He uses the technique of prefabrication and as a consequence of this, on top of the pictorial motive of the mural; he laid an independent net structure, which has the effect of an arabesque. The arabesque, is an artistic surface decoration consisting of rhythmic linear patterns of scrolling and interlacing foliage and tendrils, or plain lines, a motive Jorn was particularly interested in because in his respect, this is what represented life: constant movement, change and growth, rather than a perfect form and order or a highly optimized system, as communicated by the functionalists. Of course this also means leaving things open, creating them to be subject to change, rather than perfect entities. The mural has its lively and dynamic character also by the unconventional, experimental way of production, where Jorn deliberately includes parameters such as coincidence and randomness. For example he puts coloured glass pieces into the glazing before burning and therefore has no control over the final outcome of the work. Furthermore, he treats the clay with a rake and leaves the traces a dog left when walking over it while he was working on it. This gives the art work a new, spontaneous, "unpredictable" character.

Looking at how the mural is placed inside the building, it becomes obvious that there is no "gentle correspondence" between the architecture and the art piece. The ceramic wall gets brutally interrupted by two large metal fire proof doors and when Jorn mounted the ceramic pieces and figured that the whole piece was about 10 cm to high because he forgot to account for the joints between the pieces, he simply took a an electric chain saw and made it fit. What is most interesting about the piece though is that even though he could not realize his initial intention to literary break open the functionalist architecture, he finally figuratively broke it open (Fig. 09). How could he achieve this? With this gigantic mural spanning over 27 metres in

length and 3, 10 metres in height, he creates a fantastic pictorial space, which has to power to transcend far beyond the material borders the architecture creates for it. How does he do this? First of all, art history did not know any ceramic mural which with a dimension compatible to the one Jorn created for Aarhus. Therewith, he automatically distanced himself from the tradition of the easel painting and instead creates a monumental pictorial space, potentially deconstructing the functionalist architecture. One of the most characteristic features of this work though is the fact that it cannot be conceived from one single point of view. As a spectator, you have to constantly move around and engage with the art piece, you have to touch it, in order to fully conceive the piece (Fig. 10). The spectator is urged to discover the piece, because depending on the angle he or she looks at it, different perspectives open up. But it is not only about looking; it is about touching the piece which partially grows out of the wall up to 1 metre. Jorn thus moves, both, the architecture and the spectator with his art. The risk lies here in the fact that he gives away control of production and perception of the art work, by creating an "opera aperta", long before Umberto Eco will coin this notion¹².

12.

ECO, Umberto. *Opera Aperta*. Bompiani, Milano, 1962.

SILKEBORG

The second project to be discussed here is Jørn Utzon's design for the Silkeborg Kunstmuseum. Jorn's relationship to Utzon dates back to the 40's, when both of them studied at the Royal Academy in Copenhagen and Jorn acted at the representatives for the students of art and Utzon for those of architecture. Jorn met with Utzon again in 1961, when the latter took a vacation in Italy near Albisola, the place where Jorn had established his new home by then. At that time, Jorn had been negotiation with Silkeborg to create a public museum for his personal art collection, a fine selection of European post-war avant-garde art. The artist did not want a competition but stressed that Jørn Utzon was the only Danish architect of international reputation and, at the same time capable of taking up such a commission.

The very first concept Jorn received from his architect friend was a drop like creation, which originated coincidentally when he put paint in between two glass sheets of a small slide. Already here, it becomes obvious why Jorn, who was highly critical of purely functionalist and rationalist modernist architecture, choose Utzon, who decided for an organic approach to architecture, which was more geared by a random process, than by calculated thought. Utzon was at that time busy with the project for the Sydney opera so nothing happened for long. Subsequently, Jorn started to develop his own ideas which he clearly described in a letter to Utzon:

13.

Jorn quoted according to Troels Andersen: *Asger Jorn 1914-1973*. Verlag der Buchhandlung Walther König, 2001, p. 394.

"The building has to be located at the very bottom of the museum garden, [...]. I think that the best way to compose this building would be to position the long building asymmetrically, so that it has a low wing towards the lawn (to the right) and to the other side, which rises up to three stories like a wave, so that you can look over the harbour and parts of the river from the top of this building. This is where a small restaurant, a cafeteria and maybe even a reading room should be located. The lower part of the building should be separately usable, the right part for changing exhibitions and the left one for the permanent collection. It should be possible, to get into the exhibition spaces from the outside without entering the museum complex itself. I have something similar to the German Einstein Observatory in my mind. I think the architect is called Mendelsohn. In anycase, a curved shaped project is preferable, how to span these curves is up to you. [...]"¹³.

Revealing all the different steps of the project's development would lead to far here; I will therefore concentrate on the final planning state of the museum.

The city provided the ground for the museum on its edge, close to a river which connects to a very beautiful natural recreation area. It was an ideal setting for a promising design, a project with the potential to become one of the master pieces



09. STAATSGYMNASIUM AARHUS, INTERIEUR, 1959. ARCHIVE MUSEUM JORN SILKEBORG, PHOTOGRAPHER BØRGE VENGE.



10. JORN AND DUBUFFET IN FRONT OF AARHUS MURAL, 1959. ARCHIVE MUSEUM JORN SILKEBORG, PHOTOGRAPHER BØRGE VENGE.

of 20th century museum architecture and which eventually unfortunately never gets built. On first sight, from the exterior the museum recalls an archaeological site or a volcano crater, rather than a temple for the arts. In respect to the landscape, Utzon develops an unconventional, subterranean complex of various curved, onion shaped building volumes (Fig. 11, 12). At the scale of development, the drawings do not reveal any details about the material or structure. There is no distinction between structure and skin though and that signifies that the volumes are made from one single material, e.g. concrete, clay, stone. Inside, various exhibition spaces advance along a system of ramps. The whole complex appears to be a labyrinth of caves, some of them up to three stories high, receiving light only from above. Utzon himself identified the Tatung caves west of Beijing, with hundreds of Buddha statues and sculptures, different in form and size, have been carved into rocks, as the major inspiration for this project (Fig. 13).

The visitor first enters into a vestibule and from there accesses the museum via the ramp, which recalls Le Corbusier's *promenade architecturale*. By submerging into this labyrinth of caves, one gets to experience different exhibition spaces, which vary between big/ small, open/ enclosed and wide/ narrow along the paths (Fig. 14, 15). Similar to the caves in Tatung or Frank Lloyd Wright's Guggenheim Museum in New York, the spectator gets to experience both, art and architecture, while moving. As a consequence of this condition of constant flow, the art work is perceived from various different perspectives, while the architecture encloses and protects like a womb.

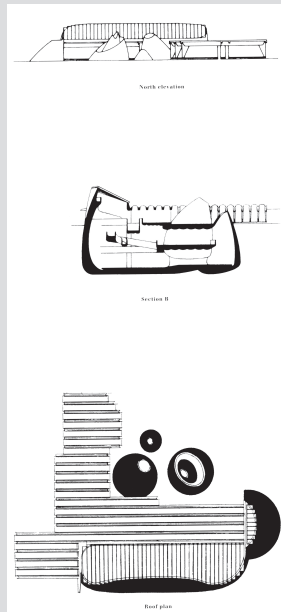
Art and architecture seem to merge here and become one. This, according to the architect's own words, shall lead to a radically new development in art. By literally burying the museum into the earth and making it appear like a cave, the architect tried to disconnect the building from the "*form follows function*" paradigm. On the other hand, he freed the space from the principles of Cartesian space: the cave represents an architecture where the distinction between form and space is not existent anymore, because form and space become one. The essential feature of the cave is that the architectonic form is a result of the spatial condition and vice versa, both are inseparable. The project remains on the state of design development. Therefore, no additional information about the presentation of Jorn's collection, the elaboration of the various spaces, etc. is available. In the end, the city does not want to take the risk to build into the ground next to the water and another, less challenging proposal by Utzon unfortunately also remains unbuilt.

When it comes to "*risky architecture*" as I have tried to define it at the beginning of this article, both of these projects show relevant features though. Both designs play with the emotions of the recipient and they both want the user to experience architecture/space. Furthermore, in the case of Aarhus, Jorn put himself on risk by choosing a technique and process that has not been approved before. He is experimenting, well aware about the limits of time, budget, his own physical strength, etc. and therefore exposes himself to danger, he risks failing. At the same time, with this monumental art work, he shocks and simultaneously provides an uplifting emotional experience for the spectator. He urges the user interact and engage with the art piece. Thus, the mural creates a new, pictorial space, which breaks open and transcends the space created by the architects.

In Silkeborg, Utzon plays with the contrast of primitivism and technology. Given the fact that the building volumes are put into the ground at a site next to the water was technologically an enormous challenge. Also here, the perception of the user is addressed: the melting of art and architecture in the cave and the creation of a con-



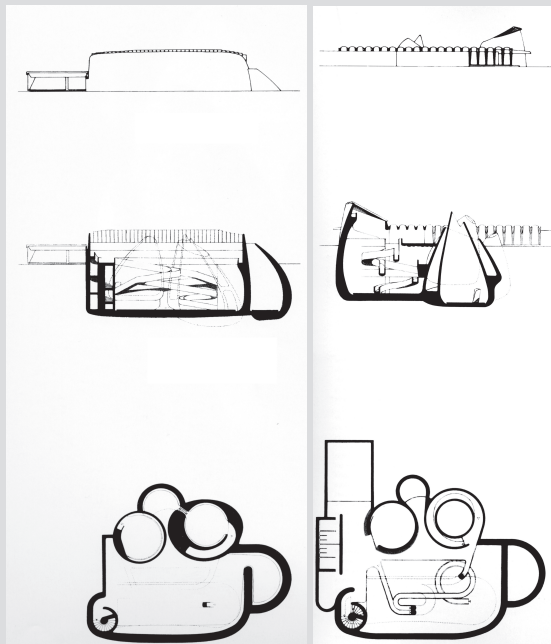
11. SILKEBORG MUSEUM, REPRESENTATION OF SITUATION AND SITE. WESTON, RICHARD;UTZON: INSPIRATION VISION ARCHITECTURE, EDITION BLONDAL, HELLERUP, 2002.



12. SILKEBORG MUSEUM, ELEVATION, SECTION, ROOF PLAN. WESTON, RICHARD;UTZON: INSPIRATION VISION ARCHITECTURE, EDITION BLONDAL, HELLERUP, 2002.



13. TATUNG CAVES. WESTON, RICHARD;UTZON: INSPIRATION VISION ARCHITECTURE, EDITION BLONDAL, HELLERUP, 2002.



14-15. SILKEBORG MUSEUM, ELEVATION, SECTION, FLOOR PLAN. WESTON, RICHARD;UTZON: INSPIRATION VISION ARCHITECTURE, EDITION BLONDAL, HELLERUP, 2002.



16. "LA VICTOIRE DE L'ERREUR", OIL ON CANVAS, 1960. ARCHIVE MUSEUM JORN, PHOTOGRAPHY STUDIO DULIERE, BRUSSELS.

tinuously open, space of flow positions the visitor in a new world. While Berlage in his famous Gemeentemuseum in Den Haag leads us with a bridge over the water in order to enter into the world of art, which is visually still part of the surrounding world, Utzon invites us to submerge and immerse into another world, which is unknown and disconnected from above.

In both projects neither the art work nor the architecture represents a closed entity or system, but has to be experienced and/or "finished" by the user. The mural in Aarhus as well as the Silkeborg Kunstmuseum are experiments and as it is already implied in the word "(ex-) pericoloso", there is an inherent danger. I would like to close this investigation with a glance on one of Jorn's paintings because despite his serious and long lasting interest in architecture, other than some of his artist colleagues, e.g. Constant, he never abandoned the arts and called himself an architect. Jorn always thought, acted and spoke to us as a free artist. His painting "*La victoire de l'erreur*" from 1960 (Fig. 16) shows various figures cowering in motion. The expressions on their faces are serious, puzzled, questioning but there is no notion of defeat or weakness. What is expressed in this painting is the intrinsic value Jorn attributes to error. "*Wernichtmehr liebt und nichtmehr irrt, der lassesich begraben*", one of Jorn's favourite sources of reference, Johan Wolfgang von Goethe, the German Romantic author, wrote. It is to be understood as a plea for winning and losing, for giving away control and embracing the risk inherent in life. In this context, I suggest to understand it as an appeal for an experimental architecture. This is highly relevant and actual today, because architecture as much as our lives are more than ever determined and controlled by standards, rules, norms and regulations and therefore far removed from the surprise and enchantment life has to offer.

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Ruth Baumeister, Rotterdam, June, 2012